

THE RCM MAGAZINE



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CONTENTS

	PAGE
EDITORIAL	3
DIRECTOR'S ADDRESS	4
ENGLAND AND GERMANY :	
A VISIT TO VIENNA BY THE ENGLISH FOLK DANCE SOCIETY, BY H. KENNEDY AND	10
THE GERMAN SINGERS' VISIT TO THE R.C.M., BY ELIZABETH MACONCHY	11
IN THE OPERA THEATRE	12
THE R.C.M. PATRON'S FUND	15
THIRTY YEARS AGO, PART II, BY SYDNEY W. TOMS	16
COLLEGE CONCERTS	20
THE R.C.M. UNION	23
CONRETT PRIZES	24
SOCIAL ACTIVITIES :	
THE STUDENT CHRISTIAN MOVEMENT, BY MARY PELLOE	24
THE JUNIOR EXHIBITIONERS' PARTY, BY MARY PELLOE	25
THE ROYAL COLLEGEIAN ABROAD	26
OBITUARY	30
CORRESPONDENCE	31
BOOKS AND MUSIC	32
THE TERMS' AWARDS	33
A.R.C.M. EXAMINATION, DECEMBER, 1928	35
LIST OF DATES	35

THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R.C.M. UNION..*

"The Letter killeth, but the Spirit giveth Life."

Editorial

Our last number was such an ambitious one that, for many reasons—and not least, expense—this number cannot be so “dashing.” But there are some good points about it, let us hope, and we have secured that “Address,” without which the R.C.M. MAGAZINE is not properly itself.

Various changes have taken place since last term. Mr. R. W. Nicholson has been elected to the MAGAZINE Committee, much to everyone's satisfaction, and while Miss Morgan Smith is away Miss Aspinall has been asked to take her place. This, we are glad to say, she has consented to do.

Owing to the various difficulties arising from the fact that the MAGAZINE has hitherto been dated by the term previous to that in which it appeared, the cover has now been slightly altered. Volume XXV, 1929, No. 1, affords no doubts on the score of dates, and ensures a much easier method of reference.

It should be pointed out to those who do not already send in their notices for “The Royal Collegian Abroad” to Miss Winifred Bowden Smith, that all notices in this connection should be sent, not to the Editor, but *direct* to the Hon. Secretary, the R.C.M. MAGAZINE, the Royal College of Music. It would help the Honorary Secretary very much—and her work is considerable—as well as the Editor, if contributors carried out this request. And all notices ought to be sent not later than the week before any term starts.

Mr. Sydney Toms will have been well repaid for his labours on “Thirty Years Ago” by the appreciative comments that have been sent to the Editor concerning this article. We must also thank all the others who have helped in compiling this number. Their news seems to me to be of especial interest to men and women of “good-will.”

You will observe that we have been very rash, and opened a “Correspondence” column. No grievances need any longer be nursed underground! but it is to be hoped that they will not “gas” the MAGAZINE out of existence.

CODA. Is it carrying egotism too far to state (1) that the Editor does really spell his name with an initial “C” and an “i” before the two final “t’s,” and (2) that he is neither a married lady or an unmarried one, indeed in this respect just like the other Editors, who have all been of the male species?

Director's Address

JANUARY, 1929

"Christmas is the time of good wishes and merry-making,
The New Year of good resolutions and stock-taking."

It is a good job the merry-making comes first, for the resolution-breaking season sets in to produce a feeling of despondency—except, of course, that we know just what will happen. It happens every year, this same repentance, until it has become almost a habit. But the passing from the old to the new year would lose all its piquancy if we didn't first fortify ourselves with abundance of good wine and ale so that we can the more readily deceive ourselves and others that we are going to turn over a new leaf. It turns out to be the same old leaf, torn, bent, and thumbled at the edges, but it serves its purpose in the ritual of our annual repentance and good resolutions. I must myself confess to indulgences and commissions of a somewhat serious kind this vacation. I have trespassed both against my figure and my artistic conscience—the first by eating almost every forbidden fruit (in the comestible sense), the second by acting as a jazz band at a country house dance, more by force of circumstances than by inclination, the results of which were probably as restrictive to the party concerned as any number of lectures by Dr. Buck and Mr. Colles combined on the Theory and Application of Musical Appreciation. I, too, have learned a lesson never to be forgotten, "that the devil steps in where angels fear to tread." But if life is the sum of all our experiences I have lived fully and not altogether in vain during these few hectic days; added to which I was given (among other things) a luminous watch, two dressing-gowns, and a spot light for my car, which seem to indicate a solicitude on the part of my friends for my personal deficiencies of clothing, my moral defects of unpunctuality, and the danger which the pedestrians run when I drive my car at night. You will admit that I have learned pretty thoroughly the particular lesson of this Christmas, and have turned to the fullest use the innuendoes of my friends who have treated me so generously and astutely. I only hope that what has happened to you may have served both your edification, your happiness, and your wardrobe. So much for matters of immediate interest.

How did it fare with you? In what spirit does 1929 find you? Are you ready for a good struggle or are you still waiting for the end? Has it been for you a period of refreshment and rest? Refreshment? Yes! Rest? I wonder!

And now we come to work again—to play again—with the old ardour and with a greater experience, and by the very way we tackle our jobs in this dark and inclement weather before the year has had time to find its feet, we can assess the value these joyful days have been to us.

In reading this morning from a well-known and exciting paper in which headlines such as these appeared: "Free Insurance," "Death benefits" (actually so-called), "New Children's benefit," every kind of fatal accident covered, "A coffin a day keeps the crooks away," "Shaving in the snow," "How much do you know?" "What right, indeed!" "Mumtaz Begum divorced," "Outsize house for outsize frock," etc., I came across the following very sensible paragraph: "I had lunch yesterday with a very intelligent woman whose son is about to enter on what is undoubtedly the most difficult period for a young man, the years between 18—23. We discussed his future career and the advantages of diplomacy, the law, the Army, and business.

The Army, we decided, had lost its glamour; the law meant years of painful drudgery; the business side of life was unpromising, as no close friend or relative appeared to have a comfortable billet in the city ready for the boy, and here again a long apprenticeship appeared essential to success. The brightest spot on the horizon and the goal reached by the easiest road seemed, after all, to be diplomacy, and the anxious mother obviously saw her son advancing along the gilded path endowed with all the debonair elegance, polished urbanity, and never-failing tact of certain distinguished diplomats.

The trouble with mothers, as with their sons, is that they think nowadays of nothing but immediate honours and rewards. I sometimes wonder, however, whether a definite object in life may not be the negation of genius: whether the world would progress without those eccentric people who live and suffer and die without wondering what will come of their labours. True genius, it seems to me, goes on working like a pulse which beats and beats without question and without restraint, as loyal with its last beat as with its first."

The man who wrote this put his finger on one of the weakest points in the choosing of and preparing for a career, whether for man or woman. There is, undoubtedly, a very considerable tendency on the part both of parents and their offspring to expect the plums to fall into their mouths and to wait for this to happen even if there are no plums to fall. Naturally the parents are very anxious that the lives of their children should be lived in pleasant surroundings with not too much to do and a considerable amount

to get, with nice friends and an atmosphere of gentility and prosperity and prestige, but they frequently forget that talking of the future is useless until a past has been created. Also, if we do not learn to work, apart from what we work at during the time we are 18—23, we shall have small chance of carrying off any prize in the world's competitions. Some people think there is no virtue in enjoying work for its own sake, apart from its definite and useful application to some particular job. It is what is sometimes called or thought to be technique, but it is really learning the use of your tools before you can apply your knowledge easily and well to the particular job to which those tools belong. There is no short cut to any proficiency in any craft. If we don't master all the movements so that we can use them at will and automatically at any moment, we shall find ourselves stumbling just where we most want to be sure.

But behind this willingness to grind at things because they are important to a special object in view there must be the power to stick at any job, however dull or uninteresting, just because it has got to be done. No one is ever going to succeed in life who applies himself with any keenness only to things he likes or is interested in. I would more readily trust a fellow to do a job well who has shown he can stick it out, dull or fine, than the fellow who makes even a brilliant show in some, to him, particularly interesting thing. Ordinary life is made up much more of dull things than of brilliant, and the man who can bring a willing and keen mind into the dull surroundings of every-day work is going to benefit his time and generation, even though no-one ever hears of him in it.

Now, in respect of the young man of my quotation, the Army has lost its glamour; his mother wants glory all the time, death or glory. There is nothing of glory to be got quickly and without effort. The law entails years of painful drudgery. Life is much too serious an affair to be undertaken with any hopes of success unless we have developed some considerable powers of endurance: painful drudgery is the name given to steady work by those who do not know how it feels or what it is, and therefore instinctively dislike it. There is no ready-made opening nor convenient sponsor in this line of business. Diplomacy alone offers the solution to the problem. Diplomacy! which requires the longest training, the ablest wits, exceptional personality, years of routine and even drudgery, very small pay and considerable expenses to keep down and appearances to keep up. We all want to begin as butterflies gloriously apparelled in full sunlight; to be a grub is too humiliating, and to be a chrysalis is frankly

too deadly. The insignificant grub often becomes the finest fellow afterwards. Grubstreet and the mill are grand places for a start. To go through the mill is the only way to save yourself from being brought into a more inconvenient connexion with the millstone, for instead of grinding us it drowns us. It seems of course an awful waste of time to spend years to do something which we feel we are able to do by the light of nature. We find, however, that in the process this light of nature often gets steadily less. But, as it is darkest before the dawn, it generally turns out that, when the training and the grinding seem to be the most hopeless, some light upon the reasonableness of it all begins to appear and we find that we have, in the process, learned something very important and precious, in fact *we have found ourselves*. What is all this that we call going through the mill? It is only making sure of the foundations of things: the things on which we must depend, small as they seem, in every line of work. Things for the want of which we shall find ourselves constantly at a loss, at fault, held up; and we have to go back to find out how it is done and what is its connection with the matter in hand. In games, which are the right of everyone to play, we are hampered by our inability to make some stroke properly, to put our weight there, to lessen it there, to turn the wrist or swing the body, and to do it readily and well so that it seems almost instinctive. To become a good golfer requires natural aptitude and constant practice, not only at the game but at the several strokes involved in the game. You have only to look at the marvellous series of gestures, preparatory to whacking an insignificant little ball, that are performed with almost religious ceremonial by the golfer. It is, I believe, called "addressing." Imagine what a sensation would be caused if players about to make an extended jump at the pianoforte addressed the keys as a golfer addresses the ball: it would be immensely attractive. Something similar does happen as between the batsman and the pianist, for as you know no really first-class batsman ever dreams of going quietly to his cricket to start his innings without first inspecting the pitch, poking it here, patting it there, casting his eye round to see how the field is placed (as if he could possibly know where the ball will go when he is lucky enough to hit it). So the pianist walking to his crease produces a handkerchief, caressingly dusts the keyboard, takes his centre and makes block, screws the stool up or down several times, leaving it just where he first found it, then gazing round at the field to see how they are placed, how they look and what is the likely amount of gate money, plunges with godlike assurance or with timid delicacy *in medias res*.

My reason for talking about these things at all to you is this. There is a tendency for young people, other than those of the R.C.M., to think that they have inherited the right to succeed, whereas they have often not begun to earn the right to be considered. To earn this right they have to make themselves, by their own will and hard work, capable of meeting any demands laid on them within the scope of the work they have chosen for themselves. It is of no use when some job turns up, to find there are requirements attaching to it that they have neither thought of nor prepared for: some gap in their outfit which proves a stumbling block to the attainment of their hopes. It has never been more necessary than it is now that we do make ourselves fit as possible, in whatever direction we intend to do our work. If we are going to be soloists we must be prepared to play anything and do it rather better than most other people, and we must go on getting better or we shall be left behind for sure. If we are going to be teachers we have got to learn to teach *how to play* as well as *what to play* and see how to use the tools with which the work is done and how to keep them in first-class order at hand for any emergency. *Technical proficiency*, that much despised thing, must always be there to fall back on: and the reason it is so important to-day lies in the fact that the loneliest child in the furthest-off village of this country knows how music goes, even if not just how it should sound:— Music, which a year or two back was undreamed of and inaccessible to them. No teacher dares nowadays profess light-heartedly to a competence and knowledge of music which at any point may crumble to pieces when brought to the test by one of the newly enfranchised music lovers. When the street urchin whistles tunes from Bach and the telegraph operators tap messages to the tune of "Coq d'or," and the charwoman scrubs to the strains of Handel's "Water music," and the bricklayer sings Vaughan-Williams's "Silent Noon," and the busman rides in the company of the Valkyries, it is in this respect that the challenge of mechanised music may be a real stimulus to all of us. Ignorance of music is a thing of the past, although discrimination is perhaps not yet very evident. Unless we respond as *teachers and performers* to these new conditions and make ourselves competent to give as good as is given already, we are pretty certain to feel the draught, as they say. It is more important than ever to make ourselves masters of our trade in every detail for every eventuality. We come here at the right time of life with what we hope is the world before us. We come with habits of work, formed or not, as the case may be. We none of us have too much time, nor more time than we can profitably use. We do not, I hope, come under the condemnation of

the Oxford Don who only this week wished there was less need for young persons in perfect health to spend half their winter vacation in the restoring air of the Swiss Hotels. This country is too poor to spend so much leisure for so small a result and the immense knowledge which must be borne by the educated classes in all modern societies makes an urgent claim on the time of undergraduates. Very few of the undergraduates who read history come to Oxford knowing the position of the capital of European States, the boundaries of the States, and the course of the great European rivers. Very few could draw a reasonably accurate sketch map of England. Most tutors have to hold classes for the first-year men in which obvious facts of historical and ordinary geography are explained. We do not require them to know all about the trade winds and monsoons, but we do expect them to know where Berlin is.

Our chance comes once only ; opportunities of work in this country are none too plentiful. The best influence you can have behind you is a fine habit of work and a record of a good achievement, a readiness to adapt yourself to circumstances even if they do not come up to expectation. Nothing is more subversive of your peace of mind than to hate your job, the people you work for, the people you work with, the place you have to work in, the town in which the place is, the hours you have to work, and the exiguous payment you get for working. The only thing you have to look forward to is death or some other less drastic change. To say the least, it is scarcely diplomatic, and, as diplomacy has already been extolled as a career, it might be as well if we exercised some of the qualities needed for it, the first being adaptability, the second ability to see things from other people's point of view, the third imperturbability of temper and countenance, the fourth getting your own way in the end. There seems, and is, so little time in which to do so much : the time of training tends to get shorter, for everyone is anxious to get out into the world and be independent, and we all want to be free nowadays. But to go out before we are ready is running too great a risk ; if only we can get a grip on the things that matter and see how they hang together and depend on each other, and realise that one weak link may ruin the stability of the whole thing, we shall not go very far wrong. But we must also take opportunities of experience when they come, even if they add something to the burden ; for an opportunity taken hold of is worth a dozen dreamed of, however attractive.

Music is a fine thing to devote your life to, but it is no soft option, it requires hard training, great ability, tenacity of purpose, and good vision.

There is not the glamour of the army, and there is much of the painful drudgery of the law, there are no easy billets waiting for us in the City, but its rewards are various, it makes for happiness, and it spreads it. It ministers to the well-being and the comity of nations, and makes for a better understanding in the world. But these are some of the fruits of diplomacy, so that the boy's mother was perhaps right after all !

A Visit to Vienna by the English Folk Dance Society

The English Folk Dance Society and the German Folk Song Society in Vienna had been in communication with each other for some years and had made exchanges of publications. When it was arranged for the E.F.D.S. to send representatives and a team of dancers to the International Congress of Popular Art at Prague, this seemed a favourable opportunity to visit Vienna as well, and have direct interchange of ideas in Song and Dance.

The visiting team of dancers consisted of six men and six women, two musicians, Mr. Keith Faulkner as Folk Singer, and about forty camp followers who had already accompanied the team to Prague.

The kindness and hospitality shown to us throughout our visit to Vienna was lavish in the extreme. We were met at the station by members of the Committee who made speeches of welcome on the platform. Then we were escorted to the hotel, where a large Union Jack was displayed for our special benefit. Our whole stay was carefully planned, and there was always some kind person in readiness to escort us about wherever we might care to go. We soon discovered that the Austrian was an admirer of anything English, and this looked promising for our performance.

We had arranged to give one public performance in the "Grosser Konzerthaus." This is a beautiful Hall with particularly restful atmosphere. Although the audience amounted to many hundreds, the Hall was far from full. We were told that a second visit, once we were known, would fill the Hall. At first the dancers did not receive the usual enthusiasm that they generally arouse at home, and we began to doubt whether they were being liked. It was Mr. Keith Faulkner who first broke through the reserve, the songs with their words seemed to explain things to our audience, and from then onwards the applause and enthusiasm seemed to grow. It reached

a climax at the end of the performance when some of the audience rushed the platform and insisted on more dances. After that there was a further rush for the Green Room, but I think this was only an excuse to speak English and test their accent. They all seem to learn and read English with great enthusiasm, and one person told me that she thought Austria would love to become an English colony.

Another evening, the German Folk Song Society entertained us. This entertainment was of a very formal nature. We were all seated on one side of a large "U" shaped table, Austrians on one side of the room and English on the other, and a space left in the middle for the dancing. Then the Austrians who talked English well came and sat down opposite us on the inside of the "U." We were entertained with Folk songs and dances. Their dances were extremely naive and simple in form, and although they were shown by Viennese people, they were done with all the same simplicity which one gets among peasants who live in the country.

They danced with such sincerity and abandonment, and yet at the same time had all the courtliness and graciousness of the minuet. One could not help but love these people for their dancing. It was certainly the quickest way of getting to know them, and we came away from Vienna with pleasant memories of this most beautiful town, but full of sympathy for the cultured and attractive people who still lay under the shadow of national calamity.

HELEN KENNEDY.

The German Singers

On the morning of Wednesday, 24th October, we were startled by the arrival at the College of a large 'bus full of strange people—strange people who dismounted, and entered our sacred portals, dragging after them their large and apparently heavy trunks, and carrying instruments of many shapes. These, it was whispered, were the German Singers—and I fear we watched them openly as they sat on their trunks and ate oranges, with cheerfulness and unconcern, until College officialdom removed them to the basement.

I mention the incident because I think this habit of informality and unaffected enjoyment characterized everything the German singers did.

Their entry that evening was unexpected, too. When, as usual, the prefatory buzz of conversation in the Opera Theatre withered and died before the silencing hiss of the Director, strange sounds fell upon our listening ears, proceeding apparently from another and better world, above us, instead of from the accustomed lower regions of the orchestra pit, and when the celestial musicians materialised it was in the form of a double line of young men and women, playing unfamiliar-looking instruments, who appeared at the back of the theatre, and walked with the ease and unaffectedness which make for dignity, through the audience, and so, still playing, on to the platform.

A delightful entertainment followed ; sometimes they sang to us—madrigals, canons, airs—and their singing reached a very high standard indeed—sometimes they played—sometimes they amused us with their ingenious puppets (in many ways they were the cleverest puppets I have ever seen). Their dancing was especially effective—and whatever they did one felt that they were doing it primarily for their own enjoyment (surely the best of reasons), and in consequence we enjoyed it too.

The second half of the programme was devoted to Mozart's "Bastien and Bastienne," a slight but wholly delightful operetta, enacted by Herr Hano Siegel's Marionettes. Singers and puppet-masters fulfilled their several duties admirably—the singing of the part of Bastienne was a delight to hear, and the music seems peculiarly adapted to this small-scale production. If I had occasionally a little difficulty in grasping which character was singing, it was no doubt because I am short-sighted or stupid.

I think the visit of the German Singers will have done much to help the promotion of that understanding between the students to their country and our own, which is so vitally important to us all. I, for one, had no idea they were so nice.

ELIZABETH MACONCHY.

In the Opera Theatre

In the Parry Opera Theatre the following performances took place during the Michaelmas Term :—

On Wednesday, 28th November, 1928, at 8 p.m., and Thursday, 29th November, 1928, at 8 p.m. : "Aïda" (Verdi) and "Samson and Delilah."

"Aida"

(Act II, Scene 1 ; and Act IV, Scene 1)

Characters :

	28th	29th
Aida ...	ELIZABETH RYAN	DOROTHY E. MILES
Amneris ...	BETSY DE LA PORTE	MERIEL ST. C. GREEN
Radames ...	MORGAN JONES	MORGAN JONES

Egyptian Attendants :

Doris Banner, Sheila Barnes, Marion Crabtree, Renée Collins, Betsy de la Porte, Myra Drummond, Kate Evers, Meriel Green, Grace Houston, Doreen Jenkins, Nina Johnston, Yvonne Johnston-Smith, Eleanor King-Turner, Mary Levy, Joyce McGlashan, Dorothy Milnes, Helen Mitchell, Valerie Maude, Hilda Rickard, Margery Smith, Margery Westbury

Soldiers :

George Hancock, Walter Haigh

Negro Slaves (Ballet) :

Marjorie Smith, Ruby McGilchrist, Imogen Holst, Patricia Guinness, Rosemary Smith, Daphne Fox, Elisabeth Aveling.

"Samson and Delilah"

(Finale, Act I ; and Act II)

Characters :

	28th	29th
Samson	HOWARD HEMMING	HOWARD HEMMING
Delilah	GLADYS KNIGHT	GLADYS KNIGHT
High Priest of Dagon	RICHARD WATSON	CLIFFORD WHITE
Aged Hebrew ...	GEORGE HANCOCK	JOHN MOTTERTHEAD

Soldiers and Hebrews :

George Hancock, Walter Haigh, Columbus Kelly,
Thomas Dance, Leonard Voke

Philistines :

Doris Banner, Agnes Brownlow, Marion Crabtree, Renée Collins, Myra Drummond, Kate Evers, Betsy de la Porte, Meriel Green, Phyllis Godden, Grace Greenway, Grace Houston, Nina Johnston, Yvonne Johnston-Smith, Eleanor King-Turner, Mary Melver, Margery Smith, Nina Smith, Hilda Rickard, Margaret Ward.

Ballet :

Monica Sweeney, Mary Simmons, Patricia Guinness, Rosemary Smith, Elisabeth Aveling, Marjorie Smith, Mary Murray.

ACT I — Gaza : outside the temple of Dagon

ACT II — The Vale of Sorek

Produced by MR. CAIRNS JAMES, Hon. R.C.M.

Conductor : MR. H. GRUNEBaum, Hon. R.C.M.

Manager : MR. H. PROCTER-GREGG.

The Ballet arranged by Miss Penelope Spencer, Hon. R.C.M.

Stage Management : Thomas Dance, Doris Johnston, May Moore, Alfred Walmsley

Musical Staff : Geoffrey Corbett, Ettore Mazzoleni, Eric Warr

Master Mechanist : Max Leslie

Electrician : J. Hughes

Dresses arranged by Mrs. R. B. Gotch, Hon. R.C.M.

Wigs by Bert

Wednesday, 10th October, 1928, at 8 p.m., and Thursday, 11th October, 1928, at 8 p.m. : "Louise" (Charpentier).

"Louise"

Characters :

	10th October	11th October
Father ...	RICHARD WATSON	RICHARD WATSON
Mother ...	MERIEL ST. C. GREEN	MERIEL ST. C. GREEN
Louise ...	MABEL RITCHIE	MARGERY SMITH
Julian ...	TREFOR JONES	HELMAR FERNBAC
Irma ...	MARGERY FORSTER	DORIS BANNER
Gertrude ...	HILDA RICKARD	HILDA RICKARD
Camille ...	MARY MCIVER	MARY MCIVER
Blanche ...	KATE EVERS	RENEE COLLINS
Suzanne ...	FLORENCE FOX	ELEANOR KING-TURNER
Elsie ...	DOROTHY MILNES	DOROTHY MILNES
Marguerite	MARGARET WARDE	YVONNE JOHNSTON-SMITH
Madeleine ...	SHEILA BARNES	SHEILA BARNES
Errand Girl	MARJORIE WESTBURY	S. MEGAN HUGHES
Forewoman	DORIS JOHNSTON	ELIZABETH RYAN
A Ragman...	JOHN MOTTERSHEAD	GEORGE HANCOCK

Working girls, Understudies and chorus :

Dorothy Brownlow, Greta Barrett, Renee Collins, Marion Crabtree, Betsy de la Porte, Myra Drummond, Elsie Eaglestone, Aingelda Esmonde, Rose Greenway, Phyllis Godden, S. Megan Hughes, Eleanor King-Turner, Daphne Maude, Joyce McGlashan, Ruby McGilchrist, Helen Mitchell, Christine Orpen, Elizabeth Ryan, Winifred Smith, Margaret Warde.

Helmar Fernback, Howard Hemming, Morgan Jones, Alfred Kennedy, Douglas Tichener, Philip Ward, Alfred Walmsley.

Thomas Dance, J. Greenwood, George Hancock, John Mottershead, Clifford White, William Wilson.

The Vocal Music was prepared under the direction of Mr. H. Grunebaum

Dresses arranged by Mrs. Gotch, Hon. R.C.M

Stage Manager : Marjorie Haviland
 Assistants : Eric Warr, Ettore Mazzoleni, Alfred Walmsley, Thomas Dance
 Conductor behind the scenes : Geoffrey Corbett
 The Opera produced by L. CAIRNS JAMES, Hon. R.C.M.
 Conductor : MR. MALCOLM SARGENT

The R.C.M. Patron's Fund

The following programmes were performed during the Christmas Term. Mr. Adrian C. Boulton conducted and the New Symphony Orchestra played throughout.

19th October — for Executive Artists

1. CONCERTO for Violin and Orchestra (two movements) ... *Dvorak*
 LEILA HERMITAGE (Royal College of Music)
2. LENSKI'S ARIA (*Eugene Onegin*) *Tschaikowsky*
 KENNEDY MCKENNA (Royal College of Music)
3. CONCERTO for Pianoforte and Orchestra, in G major ... *Beethoven*
 DORIS ROSS (Pupil of Mr. George Woodhouse)
4. CONCERTO for Viola and Orchestra *Gordon Jacob*
 MURIEL HART (Royal College of Music)

16th November — for Executive Artists

1. VIOLONCELLO SOLO ... Kol Nidrei *Max Bruch*
 ALLEN FORD (Guildhall School of Music)
2. SONGS ... a. Mimi's Song (*La Bohème*) *Puccini*
 b. Elsa's Dream (*Lohengrin*) *Wagner*
 JEAN CAMPBELL KENT (Royal Academy of Music)
3. SONG Onaway, awake (*Hiawatha*) ... *Coleridge-Taylor*
 WILFRED GARTRELL (Guildhall School of Music)
4. PIANOFORTE CONCERTO, in C minor *F. Delius*
 ROBERT O. EDWARDS (Royal Academy of Music)
5. ARIA ... The last Rose of Summer (*Martha*) ... *Flotow*
 GWENDOLINE CATLEY (Guildhall School of Music)

30th November — for Composers

1. SYMPHONY (two movements) in E flat *Cuthbert Osmond*
 (Royal College of Music)
2. AIR AND VARIATIONS for Orchestra *Mary Chater*
 (Royal College of Music)
3. CONCERTO for Pianoforte and Small Orchestra ... *Elisabeth Maconchy*
 (Royal College of Music)
 GWENDO PAUL (Royal College of Music)

Thirty Years Ago

(Continued)

The opening years of this century were very important ones in the development of the College, for they saw the building of the present Concert Hall, and the erection therein of the Walker organ which Sir Hubert Parry presented to the College.

Their present Majesties, the King and Queen, were, as Prince and Princess of Wales, at the opening concert, at which the chief composition was Parry's "Ode to Music," which was written by A. C. Benson especially for the occasion. Sir Charles Stanford conducted, with the exception of the "Ode," of which Sir Hubert himself took charge.

During the building of the Hall, concerts took place in Alexandra House, while terminal examinations in Harmony and Counterpoint were held in the corridors of the Albert Hall. Owing to acoustical difficulties, a number of tests with curtains had to be made before the Concert Hall was deemed to be ideal, for so well had the architects done their work that, from the point of view of resonance, it was found that the building was just a shade too good.

The new organ was a great boon to the organists, for it gave us an opportunity of studying a wider range of registration than was possible upon the chamber organs in Room 83 and elsewhere. And so we revelled in the new instrument, and found pleasure in getting away, if only once a week, from that well-known oboe upstairs to which Sir Walter always referred as "The Cow," for when we had, as we thought, added additional colour to the rather drab and uninteresting soft-flue work by drawing the famous old reed, our reward was almost invariably a mocking glance of intense horror, and the nerve-destroying remark, "Oh Sir ; not 'The Cow' if you please !"

We must all feel, I suppose (at least I do), that while we can never repay our debt to our Professors, we can never forget it. With one exception those with whom I studied have now all passed away ; but the sense of a great debt of gratitude remains to such teachers as Sir Walter Parratt, Sir Frederick Bridge, Sir Walford Davies, Dr. Charles Wood, Mr. Herbert Sharpe and Dr. James Higgs.

Almost everyone, thirty years ago, passed through the Harmony classes of Dr. Higgs, and we all had a tremendous regard for the old gentleman. He was still teaching at 80 years of age and was a quaint figure with his square shape and curious expressions. He wore white side-whiskers, and one of those ties affected by "horsey" people called, I believe,

a "Derby." These, with a weird collar which terminated an inch or so either side of the usual meeting place, gave the old Doctor an appearance resembling that of a modified Lord Lonsdale. He was a sound teacher, and his phrases are to this day treasured by all his old pupils who never meet without a reference to those little Cockneyisms which seemed to lend so much to a personality that was derived from a long ago period when "ain't" was largely used by educated people, and when some methods of speech were more tolerable than they are to us of to-day who think that we are so much more "refaned."

By chance, I ran across an old R.C.M. student a few weeks ago, and we at once remembered that we had seen one another thirty years ago at the College. The following dialogue took place, as it always does when two or more pupils of old "Jimmy" Higgs (as we impertinently allude to him) meet:—

"Did you go to "Jimmy" 'Iggs for 'Armony?"

"It ain't 'appy," came the instant reply.

"It's a bit 'arsh," the pass-words continued, and then came the crowning sentence which indubitably proves one to be of the elect:

"Bach and 'Andel don't do it!"

After which we solemnly raised our hats in affectionate remembrance of a sound old teacher.

Obituary notes and articles dealing with some of those professors who are mentioned above have more or less recently appeared in this Magazine, and I would therefore merely express a desire to subscribe fully to all that was so ably written there; to that touching tribute to Mr. Sharpe, and to the very interesting report concerning Dr. Wood.

I once heard Sir Walter Parratt, when he had returned from conducting one of the periodic examinations at Oxford, remark with all the earnestness of which he was possessed, "I don't know what I should have done without Wood," and it seems to me that any sort of Institution which is based upon such selfless, yet firmly-founded, admiration and regard, cannot but reach out to and achieve the very highest things.

Mr. Hayles was in the office in those days and elucidated the "Time Sheet" problem with a wonderful despatch; while one of his very junior assistants was the present solver of all puzzles, Mr. Perry.

The late Mr. Frank Pownall was our Registrar. He had a very excellent bass voice, and at College Concerts he invariably came into the Choir to help, and a powerful help he was. On such occasions, too, Sir Walter usually introduced some of his Windsor lay-clerks.

A few especial days stand out from the others, though it is not always that the most important occurrences occupy the mental "stalls," and the things that made the deepest impressions upon a young and bare mind would possibly affect differently an older and more "ivy-covered" one. But I would put forward somewhat diffidently a few details of some of those hours which obtrude themselves and seem to be easily recalled, on the chance that they may be of some passing interest.

One morning, during a rehearsal of Sir Charles Stanford's "The Last Post," our attention was attracted to a small group of people descending the stairs into the Concert Hall. In the centre of the group, supported on two sticks, was the poet, W. E. Henley, who had come, with much physical effort, to hear his poem sung for the first time. I well remember his vast, leonine head which, by virtue of its powerful appearance, seemed to dwarf entirely the fact of the physical weakness of the man. Listening intently, he sat near the platform, while we went through the work for him. The words and the music seemed to be equally thrilling. From the opening lines—

"The day's high work is over and done,
And these no more will need the sun ;
Blow, you bugles of England !"

to the close, with its bugle-call and its accompanying tramping movement, the poem and its music seemed to be welded into that kind of homogeneous whole which is not invariably achieved ; but which, in this case, made for a great success. As the old poet, whose life represented so great a triumph over disability, rose to go, we cheered loud and long, and until Sir Charles had returned from helping to assist him to the door.

The many new compositions which had their trial run at the College would make up too large a catalogue for the purposes of this somewhat hasty sketch. Stanford's "Songs of the Sea" were first sung at the College and have been sung ever since. Many of Sir Hubert's Festival works were "run through" at rehearsal in the same way. Kreisler, then a very young man, rehearsed two concertos one day with the orchestra which was to play later at the Leeds Festival, and at another time Saint-Saëns conducted a work at a College Concert—I think his Symphony in C.

The burst of patriotism which flooded the whole country when news was received of the Relief of Mafeking exhibited itself in various forms in London, and it is open to doubt whether the College method of celebrating the stirring feat was of a kind deserving of being recorded in a Magazine of a quality such as this is.

Let me say at once that the whole business was not only entirely unofficial, but rather was it somewhat severely frowned upon. The Art students began it. We, for our part, were conscientiously pursuing our studies in the way Royal Collegians invariably do, when we heard a sort of a grumbling. "And the grumbling grew to a mighty rumbling," and, looking from the windows, we saw upon a lorry, drawn by some dozen students in blue smocks, a large clay effigy of the hero of Mafeking, now better known to the world as the Chief Scout. At the same time our stairs were rushed by a most unseemly crowd of good-natured roysterers who compelled us to "down tools" and join in the procession. I regret to say that we needed but little persuasion, and soon we found ourselves marching towards Knightsbridge behind the rapidly constructed, but really excellent, likeness of Sir Robert Baden-Powell. Everyone cheered and many swelled the ranks of the procession as it turned into Prince's Gate to halt before the residence of Mr. Joseph Chamberlain. The well-known statesman was not able to accept our congratulations himself; but Sir (then Mr.) Austen Chamberlain addressed us briefly from the front porch and thanked us for our visit, though that was a good deal more than some people would have done (!). Then we proceeded to storm Knightsbridge Barracks, but we were quickly repulsed with a few slight casualties. But I will not go on with the sad story. How the procession equipped itself with flags and flagpoles (each one impudently stolen from an omnibus of the London Road Car Company), and how we were received by the authorities upon our hoarse return to work, are matters which are best soon forgotten, as they were speedily forgiven.

These are but a few recollections thrown together haphazard, and they make no pretence either at shape or at form; and if it is true, and I believe it is, that "*pour bien vivre, il faut classer les importances*," then these reminiscences have surely failed, for there is no attempt to put anything whatever in any order whatever. There is so much left unsaid. I have not even alluded to a performance of "The Magic Flute" with Delia Mason and Courtier Dutton in the chief parts; nor to the invitation and kindnesses that were offered to me all those years ago at the Temple Church; nor to many other matters such as friendships and evidences of affection in the possession of which I feel highly privileged, and which, just because old Royal Collegians have been concerned in them, cannot, as they will well understand, be translated into words, for the simple reason that they lie far too near the heart.

SYDNEY W. TOMS.

College Concerts

Wednesday, October 17 (Chamber)

SONATA for Pianoforte and Violin,
in A major, Op. 105 .. *Schumann*
LEONARD ISAACS, A.R.C.M. (Associated Board
Exhibitioner) HELEN G. STEWART, A.R.C.M.
(Associated Board Exhibitioner).

VARIATIONS on a Theme, by Beethoven,
for Two Pianofortes .. *Saint-Saëns*

DORIS MITCHELL, A.R.C.M. (Associated Board
Exhibitioner), REGINALD OAKLEY, A.R.C.M.
(Associated Board Exhibitioner).

SONGS .. a. Impatience .. } *Schubert*
b. The Question }
HOWARD HEMMING (Scholar).

VIOLONCELLO SOLO—
a. Sarabande *Sulzer*
b. Allegro appassionato .. *Saint-Saëns*
MONICA BOLTON.

TRIO for Pianoforte, Clarinet and Viola,
in E flat (K. 498) .. *Mozart*
HILDA ROCKSTRO, WILFRID KHALEY (Scholar).
MURIEL HART, A.R.C.M.

Accompanists—
OLIVIA BUTTERWORTH,
FRANCIS SHEKIN, A.R.C.M.

Tuesday, October 23
(Second Orchestra)

OVERTURE .. Alceste *Gluck*
Conductor—IRIS LEMARK.

BRADENBURG CONCERTO No 2,
in F major, for Violin, Flute, Hautboy,
Trumpet and Strings .. *Bach*
MILICENT SILVER, JOHN FRANCIS, SYLVIA
SPENCER, CECIL KIDD.

Conductors—
DAVID EVANS, LOWELL BEVERIDGE,
STUDLEY RUSSELL.

SYMPHONY No. 1, in B flat *Schumann*

AIRA—
"Zu tanze, zu sprunze" (*Phœbus and Pan*) .. *Bach*
THOMAS DANCE.

Conductor—GEOFFREY CORBETT.

PAVANE *Fauré*
Conductor—H. FOSTER CLARK.

OVERTURE .. The Flying Dutchman .. *Wagner*
Conductor—GEORGE WELDON.

Conductor—DR. MALCOLM SARGENT.

Friday, October 26 (Orchestral)

OVERTURE .. Der Freischütz .. *Weber*

ARIA .. "Dalla sua pace" (*Don Giovanni*) .. *Mozart*
EMLYN BEBB (Scholar).

CONCERTO for Violin and Orchestra,
in D major .. *Mozart*
ERNEST J. SEALEY, A.R.C.M. (Scholar).

POEM FOR ORCHESTRA—
The Forgotten Rite .. *John Ireland*

SYMPHONIC VARIATIONS for Pianoforte
and Orchestra .. *César Franck*
JAMES HINTON, A.R.C.M.

SYMPHONIC FRAGMENT (No. 2)—
"Daphnis et Chloé" .. *M. Ravel*

Conductor—MR. ADRIAN C. BOULT.

Thursday, November 1 (Chamber)

QUARTET for Strings in A major, Op. 41, No. 3—
Schumann
JACK SEALEY, A.R.C.M. (Scholar), KATHLEEN
CURRY, A.R.C.M. (Scholar), MARY GLADDEN,
A.R.C.M. (Exhibitioner), MAURICE HARDY (Scholar)

SONGS *Brahms*
a. Wir wandelten
b. Immer leiser wird mein Schlummer
c. Meine Liebe ist grün
HELEN MITCHELL.

PIANOFORTE SOLOS—
a. Prelude in G major, Op. 32 .. *S. Rachmaninoff*
b. Scherzo in E major, Op. 54 .. *Chopin*
FREDERICKA V. E. HARTNELL, A.R.C.M. (Scholar).

VIOLONCELLO SOLO—
Légende, Op. 32 .. *D'Ambrosio*
DAVID GREENBAUM (Exhibitioner).

SONGS .. a. Last year's rose *R. Quiller*
b. My heart is like a singing bird .. *Parry*
IRENE HITCH, A.R.C.M.
(Associated Board Exhibitioner).

PIANOFORTE SOLO—
Consequences .. *Helen Perkin*
(Theme and Variations)
HELEN PERKIN, A.R.C.M. (Scholar).

VOCAL QUARTETS—
Four Songs from the "Marienlieder," Op. 22—
Brahms
a. A prayer to Mary
b. Mary Magdalene
c. Mary's wandering
d. In praise of Mary
MARGARET REES, A.R.C.M. (Exhibitioner),
MARJORIE PARKER, PHILIP WARDE, A.R.C.M.
RICHARD WATSON (Scholar).

Accompanists—
CECIL BELCHER, A.R.C.M.
SYBILLA MARSHALL, A.R.C.M.

Wednesday, November 14 (Chamber)

PIANOFORTE SOLO—

Sonata in E major, Op. 109 .. *Beethoven*

JOHN EDWARDS, A.R.C.M. (Exhibitioner).

SONGS—

a. Les Strophes (*Lakme*) *Delibes*b. Gardd y Rhosynau *Williams*c. Biddy, I'm not jesting .. *Norman O'Neill*

PEGGY RHYS-HUGHES.

VIOLONCELLO SOLO—Five Irish Folk Tunes—
Arr. by Howard Ferguson (Hon. Scholar)a. Caoine .. *b. Hushabye* .. *c. Green bushes*d. Cradle hymn .. *e. Jig*

MAURICE HARDY (Scholar).

SONGS .. a. In der Frühe } *Hugo Wolf*
b. Fussreise }

CYNTHIA PERRINS.

PIANOFORTE SOLO—

Partita in B flat major .. *Bach*

PIXIE BURTON (Scholar).

SONGS *Lilian Harris* (Exhibitioner)

a. Abendlied

b. Schaffied

c. Hüt du dich! Sie narret dich!

MERIEL ST. C. GREEN, A.R.C.M.

TRIO for Pianoforte, Clarinet and Violoncello,
in A minor, Op. 114 .. *Brahms*HILDA ROCKSTRO, WILFRED KEALEY (Scholar),
MAURICE HARDY (Scholar).

Wednesday, November 21 (Chamber)

ROMANCE for Viola and Pianoforte—

Ernest Walker

BEATRICE LEGGE, A.R.C.M.,

DOROTHEA ASFINALL, A.R.C.M.

SONG *Mad Bess* *Purcell*

HILDA RICKARD (Scholar).

VIOLONCELLO SOLO—

Sonata in G minor .. *Eccles**(Arr. Salmon)*

PATIENCE HENN-COLLINS (Exhibitioner).

SONGS .. a. An die Entfernte }

b. Der Jüngling an der Quelle }

c. Hoffnung }

HELMAR FERNBACK (Exhibitioner).

PIANOFORTE SOLO .. Sonatina .. *John Ireland*

HELEN PERKIN, A.R.C.M. (Scholar).

VOCAL QUARTET .. Gipsy Songs .. *Brahms*

THELMA BOWLES (Scholar), MERIEL ST. C.

GREEN, A.R.C.M. (Exhibitioner), MORGAN

JONES (Scholar), LEONARD VOKE.

SONATA for Violin and Pianoforte, in D minor—

Brahms

VALERIE MAUDE, A.R.C.M.

MARGARET J. DAVIS, A.R.C.M. (Exhibitioner).

Accompanist—

ETTORE MAZZOLENI, NORMAN FEASEY.

Monday, December 3 (Chamber)

QUARTET for Strings in G minor, No. 3, Op. 74—

Haydn

REGINALD MORLEY, A.R.C.M. (Exhibitioner),

IRENE RICHARDS (Scholar), ANNE WOLFE,

A.R.C.M., OLIVE RICHARDS, A.R.C.M. (Associated

Board Exhibitioner).

SONGS .. a. Minnelied *Brahms*b. L'invitation au voyage .. *Duparc*

MARJORIE HAVILAND (Lilian Eldée Scholar).

PIANOFORTE SOLOS—

a. Suite in A major *Bach*

b. Fantasia and Impromptu in C sharp minor—

Chopin

GEORGE MALCOLM.

SONGS .. a. Death-in-Love

b. Silent noon

(The House of Life) .. R. Vaughan-Williams

MARGARET MCARTHUR (Scholar).

VIOLONCELLO SOLOS—

a. Arioso .. *Mazzano-Van Lier*b. Bourrée .. *Handel, arr. Squire*

BARBARA AMOR WRIGHT (Scholar)

PIANOFORTE SOLO—

Ballade in F major .. *Chopin*

ETHEL PHARCE, A.R.C.M. (Exhibitioner).

SONATA for Pianoforte and Violin,

No. 3, in E major .. *Bach*

MILLCENT SILVER, A.R.C.M. (Scholar).

VALERIE TUNBRIDGE

(Associated Board Exhibitioner).

Accompanists—

ERIC WARR,

ETHEL PHARCE, A.R.C.M. (Exhibitioner)

Tuesday, December 4

(Second Orchestra)

OVERTURE .. *Hansel and Gretel* .. *Humperdinck*

Conductor—GEOFFREY CORBETT.

ARIA *Ave Maria* *Max Bruch*

ELMA HADDOW.

Conductor—ROB BOSSERT.

SUITE for Orchestra .. *L'Oiseau de Feu*—*Stravinsky*

CONCERTO for Flute and Harp in C major—

Mozart

JOHN FRANCIS (Scholar), EILEEN FIELD (Scholar).

Conductors—

IRIS LEMARK, MILLCENT SILVER,

LESLIE RUSSELL.

SCENA .. *Salce ed Ave Maria (Otello)* .. *Verdi*

ELISABETH AVRLING (Scholar).

Conductor—DAVID EVANS.

UNE NUIT SUR LE MONT CHAUVÉ—

Moussorgsky

Conductor—GEORGE WELDON.

Conductor—DR. MALCOLM SARGENT.

Friday, December 7 (Orchestral)

PRELUDE .. Sappho .. *Granville Bantock*CONCERTO for Pianoforte and Orchestra,
in B flat (K456) .. *Mozart*
MARY NOBLE (Scholar).CONCERTSTÜCK—
(Introduction and Allegro Appassionato
for Pianoforte and Orchestra, Op. 92. . . *Schumann*
ELSIE SPOONER, A.R.C.M.

FRANZ SCHUBERT (b. 1797, d. 1828).

"TANTUM ERGO"—
for Solo Quartet and Orchestra—MARGARET REES, A.R.C.M. (Exhibitioner),
MARJORIE PARKER, EMLYN BEBB (Exhi-
bitioner), CLIFFORD WHITE (Scholar).

SYMPHONY in C major

Conductor—MR. ADRIAN C. BOULT.

Informal Concerts

There were four Informal Concerts during the Michaelmas Term. Among the many works heard were the following :—Vaughan-Williams's "The Vagabond" and Gustav Holst's Op. 22, "Two Songs without Words" (1) Country Song, (2) Marching Song.

Students' Evening Recitals

By an oversight, for which the Editor proffers sincere apologies, the following Recital, which took place in the Summer Term, was omitted :—

Recital (No. 52) on Monday, 4th June, by Mr. Arthur Alexander (Pianoforte). Programme : D. Scarlatti, Beethoven, Bach - Busoni, Grieg, Debussy, Rachmaninoff, Tchaikovsky, Liapounov.

Recital (No. 55)—Monday, 15th October, by Eric A. Saunders (Pianoforte). The programme consisted of works by Bach, Daquin, Rameau, Schubert, Chopin, Schumann, Dorothy Howell, R. Strauss and John Ireland.

Recital (No. 56)—Tuesday, 20th November, by Thomas Dance (Baritone) and Leonard Isaacs (Pianoforte). The programme included the Brahms-Handel Variations, and Pianoforte works of Schubert and Bach-Busoni; selections from "Die Schöne Müllerin" and "Der Winterreise," and other songs of Schubert.

Recital (No. 57)—Wednesday, 5th December, by Gwendo Paul (Pianoforte) and Harold Ching (Baritone). The programme consisted of Pianoforte works by Bach-Liszt, Medtner, Freda Swain, John Ireland, Liszt, and Poldini; and Songs by Bach, Handel, Brahms, Fauré, Peter Warlock, John Ireland; and "Arrangements" by Weckerlin and Herbert Hughes.

Midday Recitals

Recital (No. 15)—Wednesday, 17th October, by Dr. Harold E. Darke (Organ). Programme : Mozart's Fantasia in F minor and major, and works by Parry, Bach and César Franck.

Recital (No. 16)—Wednesday, 31st October, by Nellie Meyrat (Soprano) and Leonard Isaacs (Pianoforte). Programme : Songs by Bantock, Armstrong Gibbs, A. Somervell, Strauss, Wolf, Grieg, Brahms, Bridge, Peterkin and Parry; Pianoforte works by Scarlatti, Debussy and Turina. Accompanist, Eric Warr.

Recital (No. 17)—Wednesday, 14th November, by Cornelius Fisher (Pianoforte). Programme : Beethoven, Opus 109, and works by Schumann and Brahms.

Recital (No. 18)—Wednesday, 28th November, by Bertha Steventon (Soprano). Programme: Songs by Bach, Schubert, Schumann, Brahms, Wolf, Cyril Scott, Whittaker, A. H. Brewer, R. Hageman, Gordon Jacob. Accompanist, Geoffrey Corbett.

Junior Exhibitioners' Concert (Teachers' Training Course)

The fourth Concert of this series took place on Wednesday, 28th November. The programme consisted of Pianoforte and Violin Solos. The following performed: Mary Hartnett, Fred Backhouse, Doris Pryke, Betty Hindelang, Edmund Buckley, Grace Goodwin, Rose Zafir, Albert Tabraham, Frances Scarborough, Reginald Clarke, Merle Tibble, Amy Lewis, Gladys Knight, William Flower, Irene Law, Joseph Sussman, Gladys Clark.

The R.C.M. Union

Annual General Meeting

At the time of going to press the Union Annual General Meeting (17th January) is still in the future. As the account of it will appear in the next number of the *MAGAZINE*, the present column is shorter than usual.

No meetings (other than those of the Committee) took place last term, so perhaps it may be permissible to say that the Hon. Secretary would be very grateful to hear from any members willing to lend their rooms for Meetings at Members' houses. When such hospitality is offered the hostess states her special wishes and the number of guests whom she is prepared to entertain, while the Union undertakes to send out the invitation cards to members and to provide the programme. With regard to refreshments (since this is a question sometimes asked), the custom has been in the past for hostesses to give simple light refreshments. The choice of food naturally rests with the giver, and there have been very happy, successful studio parties when coffee and biscuits were the fare provided, just as there have been other parties when sandwiches, cakes, tea, coffee and lemonade were given, and sometimes even ices. But never an elaborate supper, for that would be outside the scheme of these parties.

Union Badge

Though there were no Members gatherings, the Badge and Colour Committee met last term, and their recommendation that Mr. George Kruger Gray be approached and asked to design a Badge for the R.C.M. Union received approval and confirmation from the President and General Committee. Mr. Kruger Gray's work is so well known that it is almost

superfluous to recall to readers that he designed the new coinage, and the heraldic decorations round the Winchester War Memorial Cloisters. He met the request from the R.C.M. Union with ready and generous kindness, and is preparing a design which will be presented for consideration at the Annual General Meeting.

New Hon. Member

Mrs. Jessie Connah Boyd has been elected an Hon. Member of the R.C.M. Union in grateful recognition of her services as an Hon. Auditor for twenty years.

MARION M. SCOTT, *Hon. Secretary.*

Cobbett Prizes

Mr. W. W. Cobbett, F.R.C.M., who has, for many years past, offered prizes to the value of Fifty Guineas for the encouragement of Chamber Music Composition and Ensemble Playing among Pupils, has now established them on a permanent basis by an initial endowment of the capital value of £500. A portion of the prizes is awarded to the Composers of the best short chamber music works submitted to the Examiners, and the remainder is allotted to the groups of players giving the best performances of the prize compositions and also of standard chamber works. Special stress is laid by the Donor on the encouragement of groups of players who form their own quartets or quintets and rehearse without professional aid.

As regards the current competition, prizes of fifteen guineas and ten guineas respectively have been awarded to Miss Imogen Holst and to Miss Grace Mary Williams for a Phantasy Quartet and Quintet. These works have been rehearsed by various sets of players and the result of this part of the competition will be announced shortly.

The Student Christian Movement

On Tuesday, 6th November, Mr. Herbert Fryer very kindly gave a Pianoforte Recital in the Concert Hall, at 5.15 p.m., at which there was a most appreciative audience.

During the interval Miss Dorothy Ramsbotham, one of the Secretaries of the London Branch, gave a short and interesting address on the

general work of the Student Christian Movement. Miss Mary Pelloe, the President of the Royal College of Music Branch, spoke about the work of the movement in College, regretting that at present the membership was very small.

Mr. Colles very kindly took the chair, for which grateful thanks were due to him.

On Friday, 16th November, the Royal College of Music, in conjunction with the Imperial College Union, gave a dance in aid of the general fund of the Student Christian Movement. Miss Irene Warrillow, Miss Phyllis Mountford, and Mr. Ralph Nicholson were instrumental in organising and selling tickets for it. We were very grateful to them for their splendid help. It was extremely successful, and everyone enjoyed it immensely. As a result of their enthusiasm, we were able to send £15 to headquarters—a larger sum than we have ever succeeded in making before.

Programme of Pianoforte Recital given by Mr. Fryer:—

MINUET IN E FLAT	Beethoven
ARIETTA... .. .	Leonardo Leo
PRELUDE FROM HOLBERG SUITE	Grieg
ETUDES SYMPHONIQUES	Schumann

Interval, during which Miss Ramsbotham, in place of Dr. Gray, who was prevented by illness, spoke about the work of the S.C.M.

CANZONETTA DEL SALVATOR ROSA	}	Liszt
PAGANINI ETUDE IN E MAJOR			
THREE POSTHUMOUS ETUDES	}	Chopin
VARIATIONS BRILLANTES, OP. 12			

MARY PELLOE.

Social Activities

The Junior Exhibitioners' Party

On Thursday, November 6th, the past and present members of the Teachers' Training Course gave a party to their small pupils: some forty or fifty Junior Exhibitioners. The organisation was no small task, but it was most ably carried out by Miss Bull and eight students who formed a committee.

The children all arrived at 5 p.m. very punctually and were sent to the Professors' Dining-room for tea. I was very much awed at being allowed to enter this sanctum, but the children rushed in entirely undaunted. There was a truly noble supply of cakes, biscuits, and sandwiches (which should of course come first) and crackers galore. I think many of the little ones had never seen such things before, and when I asked one small boy whether he had ever been to a party before, he said "Well, not such a big lovely one, Miss, but Mummy once had six people in to tea."

Directly after tea they were all sent upstairs to the Concert Hall which was most gaily decorated with balloons. Each child was to be given a present of a book and they were to look for their own, which was hidden in the organ pipes or under the chairs. They were all so excited at finding them that they rushed up to the nearest teacher and said, "Oh Miss! I believe I have got a book." Then the teacher with well feigned surprise (knowing exactly what book each child had got as she had done them up that morning in beautiful coloured paper), would say "Really, Betty" (or Tom or Joan as the case might be), "how lovely, what is it?" "Why, Miss, it's 'Kidnapped'." Then the teacher invariably said, "Now that's the most exciting book I know," whether she had read it or not.

After this there were games which had been arranged by the committee. There were musical chairs (a general favourite); Whistling a tune after eating a puff cracknel (an almost impossible task, though it sounds quite easy); Blowing paper fishes along the floor (which appeared so exciting that the Director, who came in at this point, begun blowing one with the children: which excited this remark from one of the little ones "Why, Miss, look at that man blowing that fish! Surely he's not a little boy"). The Director also played "tig" with the smallest child there, and the little boy was too thrilled for anything. After these games were over and the prizes had duly been presented by Miss Darnell, some of the youngest played Haydn's "Toy Symphony," which was conducted by Miss Maccabe. Immense patience must have been necessary to get those children to count their bars, which were luckily numbered throughout. In the end you could just hear a faint murmur going on the whole time, hundred-and-one—two—three hundred-and-two—two—three, etc," and no one lost their place, which fact was a great credit to the conductor.

We finished with "Auld Lang Syne," which was sung most lustily, and then the children departed home, each with a balloon. It would be hard to say whether teachers or taught enjoyed it most. Certainly I have never enjoyed any party more and I am sure there are others who would agree with me.

A special vote of thanks should be added to Miss Bull on whom all the responsibility and most of the organisation devolved. The committee also were splendid, and we can only hope such another party will be given next year and for many years to come.

MARY PELLOE

The Royal Collegian Abroad

[N.B.—Future contributors to "The Royal Collegian Abroad" are especially requested to read this Editorial.]

LONDON

Mr. Henry Bronkhurst played for the B.B.C. on the following dates:—31st August, with Miss Marie Wilson; 3rd October, in the Bronkhurst Trio; 16th November, with Mr. Julius Rostall; and on 5th December in the Bronkhurst Trio. On 2nd October, at the Finchley Chamber Music Club, Mr. Bronkhurst played Schubert's "Wanderer" Fantaisie and Elgar's Piano Quintette with the

Marie Wilson Quartette. On 9th October, at Battersea Grammar School, he played Brahms's Solo Capriccio, Chopin's Berceuse and Polonaise in A flat, also in Haydn's Gipsy Rondo. On 21st October the Bronkhurst Trio played at the People's Palace, and on 28th October at the Guild of Players and Singers. On 6th November, at the Lindsay Hall, Mr. Bronkhurst gave a joint Recital with Miss Marie Wilson; on 14th November, at the B.M.S. (Muswell Hill Branch), Mr. Bronkhurst played Schubert's Fantaisie in C and Elgar's Quintette with the Marie Wilson Quartette. On 30th November Mr. Bronkhurst played at Barking in the Schubert Centenary Concert with Miss Marie Wilson, and on 8th December in the Co-operative Hall, Tooting, he played Mozart's G minor Piano Quartette with Miss Marie Wilson, Miss Anne Woolfe and Miss Phyllis Hasluck, and Solos by Scarlatti and Albeniz.

On 9th October Mr. Kennedy McKenna gave a Recital at the Æolian Hall, when his programme included Songs by Handel, Scarlatti, Gluck, Respighi, Schubert, Brahms, Parry, Quilter, D. M. Stewart, Warlock, Holbrooke, and Foss.

On 15th October Miss Maude Gold gave a Violin Recital at the Æolian Hall. Her Solos included works by Bach, Mozart, Chausson, Bosmans and Bazzini.

On 17th October Mr. Topliss Green gave a Recital at the Æolian Hall. His programme included songs by Schubert, Parry, Stanford, Vaughan Williams, Bantock, Delius, Charles Wood, Armstrong Gibbs, Howells, and D. M. Stewart.

On 19th October Mr. Julian Clifford conducted the Royal Philharmonic Orchestra at Queen's Hall, when the programme consisted of Berlioz' Overture to "Carnaval Romain," Mozart's Symphony No. 35, in D, Handel's Concerto Grosso in D minor, Brahms's Symphony No. 2, in D, and Elgar's Concerto in E minor, for Violoncello, with Miss Beatrice Harrison.

On 24th October Mr. Lloyd Powell gave a Pianoforte Recital at the Grottrian Hall, when he played Solos by Beethoven, Handel, Rameau, Bach, Scriabin, Chopin, Debussy and Liszt.

On 30th October and 6th November Mr. Malcolm Davidson gave Song Recitals at the Wigmore Hall; at the former he included Songs by Bach, Handel, Debussy, Fauré, and three of his own compositions. The latter Recital was devoted to Schubert and Wolf.

On 7th November Miss Eileen Ledlie gave a Song Recital at the Wigmore Hall, when her programme included works by Handel, Purcell, Martini, Gllick, Franz, Brahms and Hughes, and Schumann's *Frauenliebe und Leben*.

The St. Michael's Singers held their annual festival on 12th, 13th, 14th and 15th November, in St. Michael's Church, Cornhill, conducted by Dr. Harold Darke, in which the following old Collegians took part: Miss Ursula Boase, Miss Hilda Rickard, Mr. Emlyn Bebb, Mr. Richard Watson, Mr. G. Thalben-Ball, Mr. Keith Falkner, Miss Dora Garland and Mr. Arnold Goldsborough.

On 23rd November Mr. Keith Falkner sang in Bantock's "The Pilgrim's Progress," at the B.B.C. Symphony Concert at the Queen's Hall, taking Mr. Norman Allin's place at 24 hours' notice. Mr. Falkner's other Concerts included in October: Folksongs at the International Congress of Arts, Prague; with the E.F.D.S. in Vienna; "Job" and Bach Cantatas at the Leeds Festival; "Elijah" with the Royal Choral Society; the Bach Cantata Club; and on 10th December at the Boosey Ballad Concert at Queen's Hall, and on the 19th with the Bach Choir at Queen's Hall.

On 28th November a Concert for Music for Two Violins was given at the Wigmore Hall, by Mr. Cecil Bonvâlot and Miss Dorothy Churton. The works per-

formed were by Loeillet, Darius Milhaud, Handel, Goossens, and Bach Concerto in C minor, in which Mr. Kenneth Skeaping and Miss Edith Churton assisted.

On 6th December a Song and Pianoforte Recital was given by Miss Sarah Fischer and Mr. Herbert Carrick at the Wigmore Hall. Songs by Duparc, Aubert, Rousset, Debussy, Respighi, Quilter and De Falla were sung. Miss Fischer sang on 29th November, at Liège, a programme of Reynaldo Hahn, and will be in Berlin all the winter.

On 8th December Mr. Harold Samuel gave a Bach Recital at the Æolian Hall, when he played Prelude and Fugue alla Tarantella, Partita in D, four Preludes and Fugues from the "Forty-eight," and the English Suite in A minor.

On 14th December Miss Dorothea Webb gave a Song Recital at the Æolian Hall, when she sang Songs by Cornelius, Lafite, Weigl, Schreker, Schillings, Parry, Vaughan Williams, Delius, Rebecca Clarke, Howells and Ireland.

PROVINCIAL

On 25th January, 1928, at Abingdon, and on 22nd February, at Woodford Halse, Rugby, Concerts were given by Miss Kathleen Coxeter and Miss Alexandra Hays, assisted by Miss Betsy de la Porte, Miss Carmen Fermander and Miss Ethel Pearce. Violoncello Solos included Sammartini's Sonata in G, Fauré's "Elégie," and Squire's Tarantella, and there were Piano Solos by Chopin, Debussy, Grieg and Ireland.

On 10th November, at Eastbourne, at the Sixth Musical Festival, Mr. Demuth conducted his own Overture for a Comedy; and on 18th December, at a Military Band Concert for the B.B.C., Mr. Demuth's Spanish Dance Suite for Alto Saxophone Solo with Military Band was performed. On 26th October, at the Æolian Hall, at the second of Mr. Gordon Bryan's Chamber Concerts, a first performance in London was given of "Spring," a Poem for Two Pianos, eight hands, by Mr. Demuth.

On 30th October, in Stalybridge, Miss Elsie Ratcliffe gave a Pianoforte Lecture Recital.

The Cambridge University Musical Society is giving a very interesting programme this academic year under Dr. Cyril Rootham. Amongst the events will be an Orchestral Concert, on 10th May, by the Oxford Orchestral Society, conducted by Mr. Guy Warrack.

CONTINENTAL

The first performance in Germany of Arthur Benjamin's Concertino for Pianoforte and Orchestra took place at Düsseldorf on 10th December at a Concert of modern music, and was the success of the evening. It is down for performance at six other German cities this winter season.

Miss Violet Brough has been giving Concerts of 17th century music in Italy on the Viola d'amore.

MISCELLANEOUS

Mr. H. W. King, organ scholar, R.C.M., has recently won the Lafontaine Prize at the Royal College of Organists, both in the A.R.C.O (last July) and F.R.C.O. (this January).

At the *Daily Express* National Piano Playing Competition last autumn, Mr. Cyril James won the highest place in Grade A, for which he received a grand piano; Miss Evelyn Harmsworth, aged 14, daughter of a former student (Miss Grace Humphery), and taught by her, was winner of Grade C, and Miss Aileen

Seth-Smith, aged 10, was the successful competitor for the Southern Counties Division for the Grade aged 8 to 11, being only three marks behind the winner of the next grade. She was given a special diploma and a Broadwood piano.

The Boy Scouts' Association held their Fourth Competitive Musical Festival at College on 17th November. Master of Music, Sir H. Wallford Davies; Commissioner for Music and Chief Adjudicator, Mr. S. H. Nicholson.

MUSIC AT PUBLIC SCHOOLS

ETON COLLEGE : DR. H. G. LEY

Organ Recitals were given on 30th September and 14th October, a Vocal Concert by Mr. John Goss and the Cathedral Male Voice Quartet on 27th October; Brahms's Requiem was sung by the Windsor and Eton Choral Society on 11th November; the House Vocal Quartet Competition took place on 13th November; Miss Jelly d'Aranyi gave a Violin Recital on 17th November. A Concert, consisting of compositions by Etonians, performed by old Etonians, was given on 30th November, when Mr. Bonvâlot played Violin Solos. Another Concert was given by the Windsor and Eton Choral Society on 5th December, when the programme included Handel's "Semele" and Vaughan Williams's "Towards the Unknown Region." The Musical Society's Concert took place on 18th December, when the following works were among those performed: Overture to the "Magic Flute," "Blest Pair of Sirens," First Movement from the Unfinished Symphony, Peer Gynt Suite, Stanford's "Three Songs of the Sea," and Vaughan Williams's "The Vagabond." House Instrumental, Vocal Quartet and Solo Singing Competitions took place during November.

OUNDLE SCHOOL : MR. C. M. SPURLING

On 15th October a Concert was given by the Marie Wilson String Quartet and Mr. Henry Bronkhurst. On 16th December the Christmas Oratorio was performed, when Mr. Topliss Green was among the soloists. The whole school took part in most of the Chorals.

TRENT COLLEGE : MR. F. BELLINGER

The first public Concert was held on 13th November. The programme included the Bach Two Piano Concerto in C, with Strings; a group of Violoncello Soli and the Schubert Trio in B flat. On 1st December Mr. Bernard Johnson gave an interesting lecture on "Folksong." Programmes of Christmas music were given on the 9th and 16th December. Mediaeval and modern carols were sung by the Chapel Choir, and the instrumental items included Sonatas by Handel and Quantz for Two Violins and Organ, and the slow movement from Holst's Fugal Concerto for Flute, Oboe and Organ.

WESTMINSTER : MR. C. THORNTON LOFTHOUSE

On 31st October an Informal Concert was held Up-School, when Piano, Violoncello, Clarinet, Violin, Vocal and Trumpet Solos and Piano duets were given. On 30th November there was a performance of the "Messiah," in which the whole school took part—350 boys. Members of the school orchestra took the principal flute and trumpet parts unaided, the latter being played on a Bach trumpet. The soloists, with one exception, were connected in some way with the school.

BIRTH

RIGGALL. On Armistice Day, 1928, at Deloraine Court, Lincoln, to Olive (née Bennett), wife of Harold Riggall, a daughter (Diana Marion Bygott).

MARRIAGES

BARLOW—KEMP. On 27th June, 1928, the marriage took place of John Denman Barlow to Diana Helen Kemp, at Holy Trinity, Prince Consort Road.

JOHNSON—MEADS. On 30th June, 1928, at St. Michael and All Angels, Bedford Park, A. Edward Johnson to Lois Meads.

SWANN—YOUNG. On 3rd July, 1928, at St. Peter's Church, Streatham, the Rev. E. H. Swann, Warden of St. Michael's College, Tenbury, to Helen Margaret, daughter of the late Septimus Young and Mrs. Young, of West Norwood.

BELLINGER—PADFIELD. On 16th August, 1928, at the Parish Church, Clevedon, Mr. Francis Bellinger to Hylda M. Padfield.

JAMES—JUST. On 2nd November, 1928, Ivor, son of the late Mr. Hugh James and of Mrs. James, of Avonmore Road, Kensington, to Helen, daughter of Mr. and Mrs. Ulrich Just, of Bristol.

THOMAS—CROOK. On 14th November, at St. Peter's, Titchfield, Albert John Thomas to Vera Mary Parker, only daughter of Mr. and Mrs. E. C. Crook.

CARRICK—FISCHER. On Friday, 21st December, 1928, at the Mairie du xviii^e Arrondissement, Paris, Herbert Carrick, son of Mrs. Carol E. Carrick, of 20 Hancock Street, Worcester, Massachusetts, U.S.A., to Sarah Fischer, daughter of Monsieur Jacob Fischer, of 310 Avenue Marlowe, N.-D. de Grace, Montreal, Canada.

 Obituary

Dr. H. DAVAN WETTON

Henry Davan Wetton is perhaps chiefly remembered by many generations of College Students as the kindly and sympathetic professor who infused life into so prosaic a subject as Sight Singing, but he was more than that; a musician of wide interests, a notable organist and a successful composer of Church Music, especially of Anthems and Carols. As a man, he was one who loved his fellow-men, who made and kept friends wherever he went, genial almost to soft-heartedness, yet endowed with indomitable pluck and endurance when confronted with difficulties that would have daunted a man of apparently sterner material. Those of his friends who watched with growing anxiety his failing health in the last few months of his life will never forget the gallant fight he made against impossible odds, refusing to acknowledge defeat even when his strength was entirely spent, manfully resolved to be his old cheerful self, come what might, smiling and unconquered to the very last.

C. A.

ROSE TICEHURST

There are many who will regret the passing of Rose Ticehurst, who died on September 25th last, after a motor accident near her home just outside Tenterden. She was a student at the Royal College from 1901 to 1904, studying the pianoforte with the late Franklin Taylor, and the viola with Mr. Haydn Inwards, and was awarded the A.R.C.M. for pianoforte teaching in 1904.

A keen musician in the truest and best sense of the word, she took a very active part in the musical life of Tenterden and the neighbourhood. The Tenterden Orchestral Society which owes its inception mainly to her efforts, has given, since 1924, a regular series of concerts of a high standard, under her conductorship.

As organist of a local church, as teacher, and as conductor, her unfailing patience and quiet lovable personality, endeared her to all with whom she came in contact.

She gave herself with whole-hearted and self-sacrificing devotion, to the service of the art she loved so well.

E. L. P.

MADELEINE BOOTH

It is now over a year since Miss Madeleine Booth passed away, after many months of terrible suffering heroically endured. By a most regrettable oversight, no memoir of her appeared at the time. Miss Booth was only at the R.C.M. one year, when she worked with Mr. Gampertz, having been a pupil of Mr. Haydn Inwards at Cambridge, but her love of College was very deep, for she often talked to me about it, and I was many years her junior. Miss Booth gave several Violin Recitals after leaving College, at the Æolian Hall, and many members of Felstead School, Aldeborough, will dearly cherish the memory of her playing, and of her fine personality. She must have been a good friend to many, and perhaps her humanity came from that courageous love of her art which she displayed all her life.

R.G.C.

Correspondence

The writer of this letter has very kindly allowed it to be published as it is. The Committee of the R.C.M. MAGAZINE is agreed that it would like to know the feelings of the many readers of the MAGAZINE. Suggestions, and criticisms of a constructive kind are therefore invited and should be sent to the Editor or any members of the Committee. The Editor would however prefer to be addressed as "Esquire" and not "Miss." "Miss" is only 3½.

The Editor R.C.M. Union Magazine.

It has long been felt among those students whom I number among my friends that the MAG. needs humorous items to rescue it from its resemblance to a government blue book, and altho' my article is hardly sufficiently succulent in humour, nevertheless it may just prove to be the required stimulus for the unknown legion of humorous writers in our midst at college! In fact I have already persuaded Mr. X to write a humorous satirical poem (one that I trust won't hurt anybody's feelings)! You will probably receive it in a very short time.

One boon I beg. Please preserve my nom-de-plume. I couldn't face the Common Room as an avowed humorist. It's too great a strain to live up to, or conversely, too great a strain to live down.

Yours very truly,

HELMAR FERNBACK

Books and Music

The Oxford University Press has published the following works :—

- "Ear, Eye and Hand in Harmony Study," by ERNEST FOWLES. 5s.
- "A Miniature History of Music," by PERCY A. SCHOLDS. 1s. 6d.
- "Tempo Rubato," or Time Variation in Musical Performance, by JOHN B. McEWEN. 3s. 6d.
- "An Introduction to the Music of R. Vaughan Williams," by A. E. F. DICKINSON. Price, 1s. 6d. ("The Musical Pilgrim Series," edited by Dr. ARTHUR SOMERVELL).

"The *British Musician* Office," 53 Barclay Road, Warley Woods, Birmingham :—
 "Franz Schubert : A Sequence of Sonnets and a Prose Anthology," by EVA MARY GREW. 5s.

The Oxford University Press have published the following :—

- "Country Pageant," Four Short Pieces for the Piano. By HERBERT HOWELLS. Price, 2s. 6d.
- "A Little Book of Dance Pieces." By HERBERT HOWELLS. Price, 2s. 6d.
- "Old Meg," Song. By HERBERT HOWELLS. Price, 2s.
- "Melody," for 'Cello. By FIONA MCCLEARY. Price, 2s.
- Quartet No. 3. By VAN DIEREN. Price, 10s. 6d.
- "Flos Campi." By R. VAUGHAN WILLIAMS. (Vocal and Pianoforte arrangement. Price, 5s).
- "Sonatina," for Piano. By JOHN IRELAND. Price, 3s. 6d.
- "Eight Symphonies," by WILLIAM BOYCE, transcribed and edited for Strings and Optional Wind, by CONSTANT LAMBERT. (Oxford Orchestral Series, edited by W. G. WHITTAKER). Price, 3s. 6d. each, Parts 6d. and 8d. each.
- "Three Irish Country Songs." Arranged for Voice and Violin, by REBECCA CLARKE.
- "Sir Nicholas Capes," by ROBIN MILFORD. (Oxford Piano Series), Grade D. Price, 1s. 6d.

Messrs. H. F. W. Deane & Sons, The Year Book Press, Ltd., 31 Museum Street, W.C., have published :—

- "Minuet" from Handel's Organ Concerto in G minor, Set 3, arranged for Pianoforte and Strings, by EMILY DAYMOND. Price, 3s. 6d.

Messrs. Stainer & Bell, Ltd., 58 Berners Street, W. 1, have published :—

- "Sir Patrick Spens" for Baritone Solo, Chorus and Orchestra," by HERBERT HOWELLS. Price, 3s.
- "The Silver Mirror," Briton Folk Air, by A. P. GRAVES. Arranged by ROSALEEN GRAVES. Price, 2s.
- "Irish Countryside Songs." Vol. II. Written, edited and arranged by A. P. GRAVES and CHARLES WOOD. Price, 4s.
- "John Bull." Vol. 1. Dances and Fancy Pieces for Piano. Transcribed and edited by M. H. GLYN. Price, 3s.
- "From Tudor Times." A Suite of Old English Melodies, adapted and arranged by THOMAS F. DUNHILL, for String Orchestra with Piano. Score and parts, 4s. Score, 2s. 6d. Extra Strings, 6d. each.

Second Set of Polychordia Violin Solos (for Lower Grade), "Wood Sorrel," "Dragon Fly," and "Rondo Gavotte." By JAMES BROWN. Price, 1s. 6d. each.

Five Pieces for String Orchestra, with Piano (Lower Grade,) No. 64. Score and Parts, 4s. Score, 2s. 6d. Extra Strings, 6d.

"Serenade to Miranda," as above, but for Advanced Grade, No. 207.

"The Coming of Christ." Cantata. By FREDERIC H. WOOD. Price, 3s.

Fantasia on "The King of Love," for Organ. By FREDERIC H. WOOD. Price, 2s.

Eight Songs for High Voice, from the Operas of Handel, by C. F. CROWDER. Price, 4s.

Three Songs (Low), and Three Songs (High), to Mendelssohn's "Songs without Words," by LYEEL JOHNSTON and RICHARD H. WALTHER. Each set of three, 2s. 6d.

Scottish Suite for Violin and Pianoforte, by JEFFREY MARK. Score, 3s. 6d. Complete Parts, 4s. Extra parts, 1s. each.

"Ballad of Hampstead Heath," a Fantasy for Chorus and Orchestra. Words by J. G. FLECKER and Music by THOMAS WOOD. Price, 2s.

The Term's Awards

CHRISTMAS TERM, 1928

The Director has approved the following Awards :

Council Exhibitions—

Pearce, Ethel M.	...	Pianoforte	...	£7
Collins, Kathleen	...	Pianoforte	...	£6
Rees, Margaret J.	...	Singing	...	£6
Balfour, Carlotta E.	...	Pianoforte	...	£5
Compton, Sidney P.	...	Organ	...	£5
Gordon, Christine	...	Violin	...	£5
Harris, Lilian	...	Pianoforte	...	£5
Headlam, William E.	...	Violoncello	...	£5
Ivimey, Dorothy	...	Singing	...	£5
Jones, E. Maida M.	...	Violin	...	£5
Lindley, Marjorie	...	Pianoforte	...	£5
McIver, Mary B.	...	Singing	...	£5
Reeves, Madeline J.	...	Viola	...	£5
Sloane, Marguerite	...	Violoncello	...	£5
Smith, Nina H.	...	Singing	...	£5
Williams, Grace	...	Composition	...	£5

Extra Awards—

Barns, Annie S.	...	Singing	...	£4
Orrey, Leslie G.	...	Pianoforte	...	£4

Edmund Grove Exhibition (£20)—

Divided between—

Clarke, S. E. Doreen ... Organ

Dugarde, Madge ... Violin

London Musical Society's Prize—

Bebb, Emlyn

Liverpool Scholarship—

Gaskell, Winifred

Cobbett Prizes—

Holst, Imogen (£12)

Williams, Grace (£10)

Raymond Ffennell Prizes for Teachers' Training Course—

Class I.—

Carey, F. ... Pianoforte and Class Work ... £4

Devis, Elizabeth ... Pianoforte and Class Work ... £4

Godwin, Christine ... Violin and Class Work ... £4

Maccabe, Barbara ... Pianoforte and Class Work .. £4

Morley, Reginald ... Violin £4

Oswell, Violet ... Pianoforte and Class Work ... £4

Papworth, Edith ... Pianoforte £2

Porteous, Kathleen ... Pianoforte £2

*Morgan-Smith, Jocelyn Pianoforte

*Pelloe, Mary ... Pianoforte

Class II.—

Brown, Kathleen ... Violin and Class Work ... £3

Giles, Helen ... Pianoforte and Class Work ... £3

Lambert, Mabel ... Pianoforte and Class Work ... £3

Randall, Norah ... Pianoforte and Class Work ... £3

Watts, Margaret ... Pianoforte and Class Work ... £3

Whish, Joy ... Pianoforte £3

*Leaver, Nelson ... Pianoforte

*Scott, H. ... Pianoforte

*Prize Winners last term, and for that reason are not drawing
a money award this time.

Manns Memorial Prize (£6 6s. 5d.)—

Divided between—

Gregory, Cyril H.

Isaacs, Leonard

Dove Prize (£13)—

Corbett, Geoffrey T.

George Carter Scholarship—

Renewed for one year to

Somers-Cocks, John (£60)

Gabb, William H. (£30)

Mayer, Bernard N. (£30)

Warr, Eric H. (£30)

Woltmann Memorial Gift (£10)—

Cullum, Harry H.

A.R.C.M. Examination, December. 1928

PIANOFORTE (*Teaching*)—

- a* Alderson, Philip Armes
 Aylott, Gladys Pyman
 Carey, Katherine May
 † Dixon, Elsie
a Douse, Thomas Edward
 Giles, Helen Mary
 Grant, Annie Lindsay
 Jones, Elizabeth Margaret Eunice
 Lindley, Marjorie
 Mitchell, Mary Helen
b Oswell, Violet Lilian
 Payne, Joyce Audrey
 Reeves, Iris May
 Roberts, Marjorie Elizabeth
 Stacey, Mabel
 Todd, Eileen Alexandra

PIANOFORTE (*Solo Performance*)—

- Cully, Violet Marie
 Dean, Joyce Mary
 Porteous, Kathleen Keith
 Reed, Nancy Elrington
b Watkins, Kathleen Millicent
b Watts, Margaret Harriet

SINGING (*Teaching*)—

- † Stevenson, Bertha

SINGING (*Solo Performance*)—

- Barns, Annie Shelia
 Ivimey, Dorothy Agnes
 Kingsbury, Margaret Mitton
 Smith, Wilhelmina Hamilton
 Voke, Leonard Charles

'CELLO (*Teaching*)—

- Hales, Christopher John
b Worthington, Amy Priscilla

'CELLO (*Solo Performance*)—

- Piggott, Audrey Margaret

ELOCUTION—

- Ching, Harold Thomas
 † Stevenson, Bertha

COMPOSITION—

- Cullum, Harry Halstead

THE TEACHING OF MUSICAL APPRECIATION, AURAL TRAINING AND SIGHT READING—

- Barrington, Freda May
 † Dixon, Elsie

a Competent knowledge of Harmony.

b Competent knowledge of Harmony and Counterpoint.

† Passed in two Subjects.

List of Dates

EASTER TERM, 1929

Half Term begins	...	Monday	...	18th Feb.
Term ends	...	Saturday	...	30th Mar.

MIDSUMMER TERM, 1929

Entrance Examination	...	Wednesday	...	24th April
Term begins	...	Monday	...	29th April
Half Term begins	...	Monday	...	10th June
Term ends	...	Saturday	...	20th July

